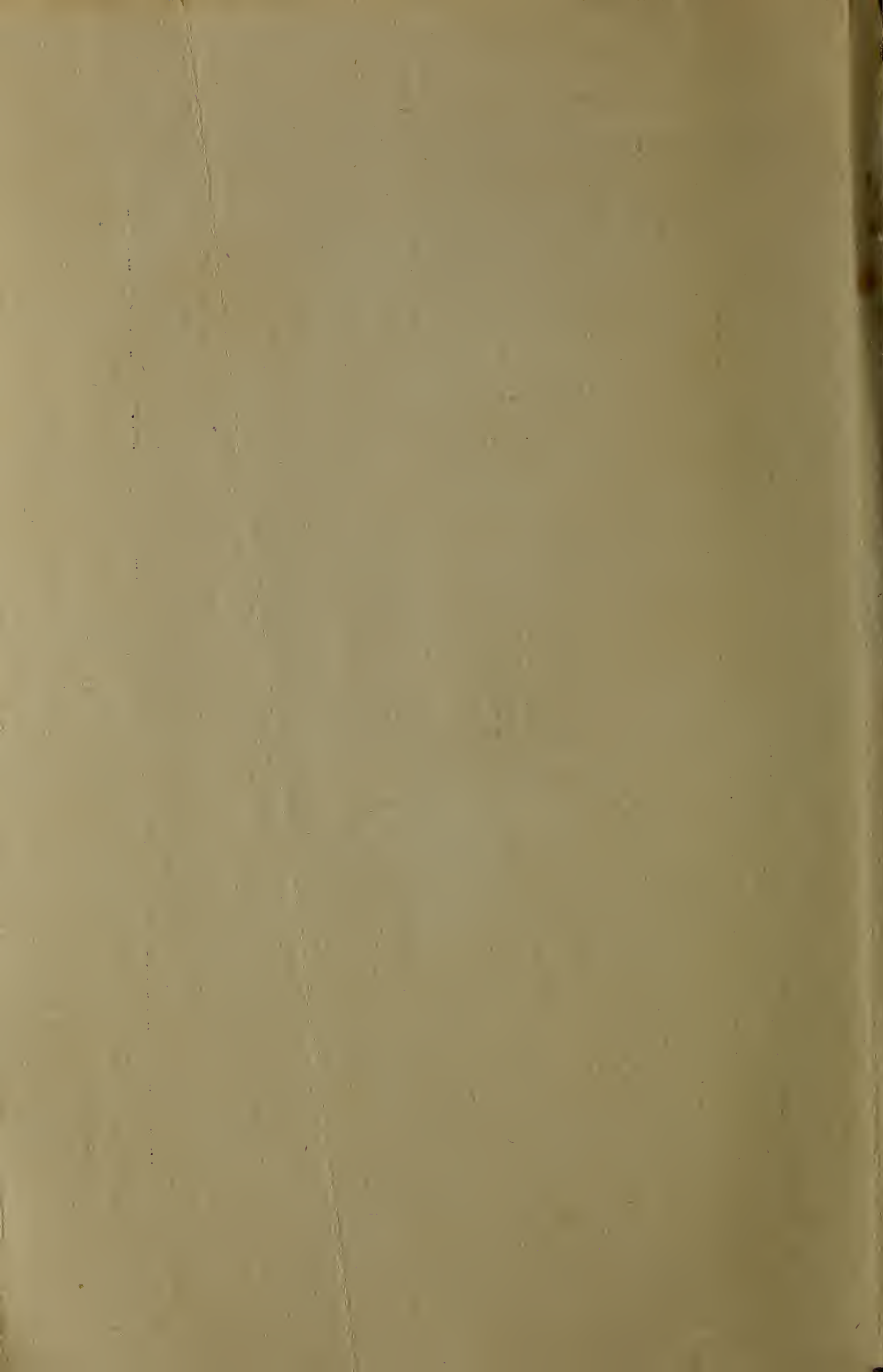


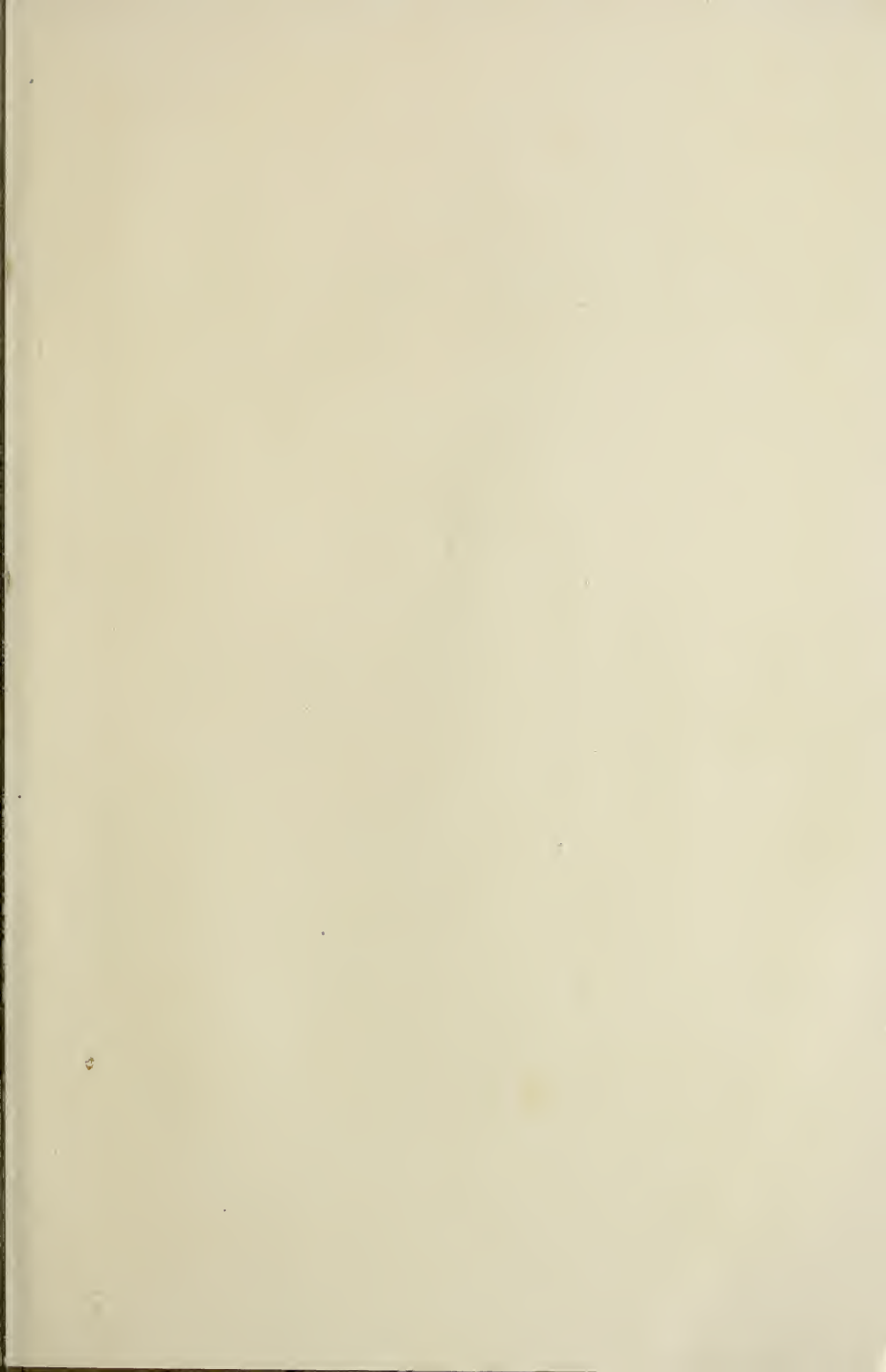
# The Pennsylvania College of Music

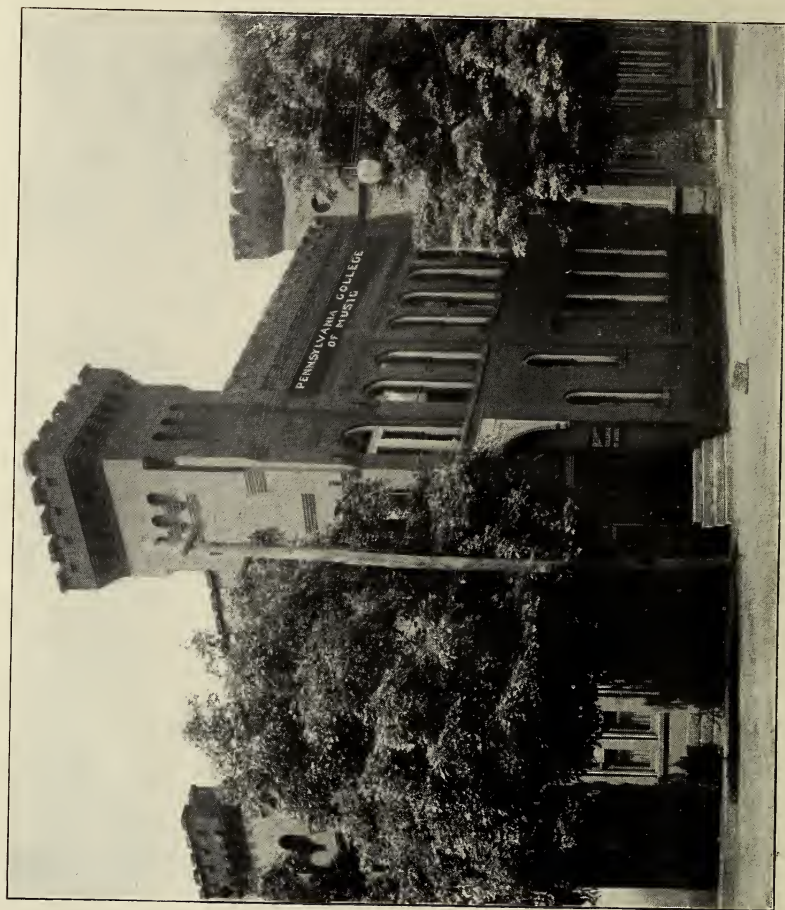
MEADVILLE, PENNSYLVANIA

NINETEEN  
HUNDRED  
AND SIX









COLLEGE BUILDING

THE PENNSYLVANIA  
COLLEGE OF MUSIC

---

1906

---

MEADVILLE, PENNSYLVANIA

# Calendar

1906-1907

---

Commencement Exercises, June 11 and 12, 1906, 8.00  
p. m., at Academy of Music.

Annual Reception, June 15, at College Building.

---

First Term begins September 3, 1906.

First Term closes November 10, 1906.

Second Term begins November 12, 1906.

Second Term ends February 2, 1907.

Third Term begins February 4, 1907.

Third Term closes April 20, 1907.

Fourth Term begins April 22, 1907.

Fourth Term closes June 30, 1907.

---

Holiday Vacation, December 16, 1906, to December 31,  
1906. Spring Vacation, March 30 to April 8, 1907.

## Trustees.

---

*President,*

DR. THEODORE L. FLOOD.

*Vice President,*

W. S. MCGUNNEGLE.

*Secretary,*

ERNEST A. HEMPSTEAD.

*Treasurer,*

C. S. BURWELL.

---

HON. ARTHUR L. BATES.

HON. JOHN J. HENDERSON.

ARTHUR C. HUIDEKOPER.

REV. FRANKLIN C. SOUTHWORTH.

B. L. SINGLEY.

FRANCIS A. CHRISTIE.

W. T. DUTTON.

# The Pennsylvania College of Music

---

**I**N this Annual Catalogue of the Pennsylvania College of Music for 1906-7, it has been our aim to set forth as concisely as possible the resources of this institution and furnish such information as will fit the needs of all inquirers.

The Pennsylvania College of Music was originally chartered in 1887 as the Meadville Conservatory of Music and is steadily gaining the highest standard of excellence in its special educational field.

Persons contemplating the study of music should give this Catalogue a careful reading. Investigation will readily demonstrate the superiority of this institution.

The College enters upon its twentieth year more completely equipped in all its departments than ever before, with a larger and more competent faculty than has ever been brought together in a college of its kind in this section and with a curriculum that includes every department of musical study as well as the allied arts.

All requests for information will receive prompt attention and those desiring a musical education are requested to write the College for further information if needed.



# Faculty

---

## *VOICE.*

HARRY WAITHE MANVILLE, Director.

---

## *PIANO.*

FRANK L. REED,  
MARY THORPE GRAHAM,  
EDWIN E. HOLT,  
EDWARD BRITTON MANVILLE,  
IDA ESCHELMAN.

---

## *PIPE ORGAN.*

FLAVIA DAVIS PORTER,

---

## *VIOLIN AND OTHER STRINGED INSTRUMENTS.*

EEER C. HAMILTON.

---

## *THEORY, HARMONY, COUNTERPOINT AND HISTORY OF MUSIC.*

FRANK L. REED.

---

## *CHINA PAINTING.*

IONA WOODCOCK.

---

## *DRAWING AND PAINTING.*

EDITH JEANETTE RODDY.

---

## *OFFICE SECRETARY.*

A. ROSALIE BORK.

## Departments of the College

---

### *VOICE.*

The Pennsylvania College of Music recognizes the art of singing as the foundation of all true musical culture. Song is man's own true peculiar music. The voice is our own peculiar connate instrument—it is the living sympathetic organ of our souls. Whatever moves within us, whatever sensation or emotion we feel, becomes immediately embodied and perceptible in our voices, and so indeed the voice and song, as we may observe in the earliest infancy, are our first poetry and the most faithful companions of our feelings.

The correct development and culture of the voice must necessarily be progressive. The old Italians, who in their day made famous singers, educated their pupils with but a few simple exercises. Every exercise should embody a fixed principle, full of meaning and productive of grand results when properly and sufficiently applied to the voice.

No voice can fully and safely develop by any system of local throat gymnastics. Direct the mind, the great engineer of the voice, to a point beyond in such a manner that the strong muscles of the throat will not contract but will relax, involuntarily relax, thereby affording a free and natural action and movement of the entire vocal apparatus. That point is the acoustics of the voice, which is developed only through the study and mastery of correct form, correct placing, correct touch and the motive power of the voice.

## *COURSE OF INSTRUCTION.*

### *Grade I.*

Tone production; voice placing; breathing as applied in singing; exercises adapted to individual needs of pupils written by teacher; beginning of the study of the *Messa di Voice*; easy intervals, etc.

### *Grade II.*

Roulades (legato) in slow movement; exercises for the Mixture and the Equalization of Registers; Solfeggios and exercises in Randegger, Lablache, Concone and Panofka; easy songs by Cowen, Abt, Tosti.

### *Grade III.*

Study of intervals with Portmanento; Roulades (legato and staccato); Diatonic and Chromatic scales in slow movements; Arpeggios; Solfeggios, and other studies of Lablache, Bordogni and Marchesi; English Ballads, Songs of Mendelssohn and others; Sacred Music.

### *Grade IV.*

Study of Major and Minor Scales, Arpeggios, Turns, Slow Major and Minor Trills; Studies of Sieber, Marchesi, and Garcia; English, German, French and Italian Songs; study of the English Opera; selections of moderate difficulty from classic writers.

### *Grade V.*

Study of Major and Minor Scales, Chromatic Scales, Turns, Trills, etc., with increased rapidity of execution; Arias and Cavatinas from French, Italian and German Operas; more difficult songs from classic writers.

Vocal students are expected to attend Theory and Ensemble classes and sing in at least two recitals during the year.

Graduates in this course must have had at least one year's work in Harmony, have advanced to the third grade in Piano study and have finished the courses in Theory and History of Music.

## *THE PIANO FORTE.*

Many requests are made for information regarding our course of study for the Piano-forte. This information is not easy to give, since the course varies more or less for each student. Many works should be studied by all, but beyond these there is much that may be essential for one student and not at all necessary for another. Our plan is to adapt instruction to the personal needs of each student. From this it is obvious that the details of the course cannot be specified, the purpose in each case being the development of a musical touch and a refined and intelligent style of playing.

The talented student who resolves to devote a reasonable period of time to the faithful study of the piano under the guidance of a competent teacher will find, after attaining some proficiency, or even before that reward for his labors has been acquired, that he has come upon a wellspring of never-failing delight and happiness; for the literature of his chosen instrument is well nigh inexhaustible, and the number of great composers who have poured out the wealth of their intellect and imagination upon it is very large.

Let no student of music, therefore, who is inclined to enter the lists with the pianists have any doubt regarding the honorable position in musical art held by an instrument with so brilliant a past, present and future.

The course of the Piano will, hereafter, consist of six Undergraduate grades, and a Post-graduate grade. These grades will have definitely determined limits and may be passed over as rapidly as the ability and industry of the pupil permit.

The technical material will be chosen from the technical works of eminent masters, such as Faelten, Germer, Joseffy, Kullak, Mason, Philipp, Pischna, Stamaty, Tausig, etc.

Etudes suitable to pupil and grade, from the works of Bertini, Biehl, Czerny, Doering, Duvernoy, Gurlitt, Heller, Cramer, Clementi, Kessler, Moscheles, Chopin, Henselt, Liszt.

Musical literature will be selected from the Classic and Romantic writers, Bach, Haydn, Mozart, Beethoven, Brahms, Mendelssohn, Schumann, Schubert, Weber, etc.; and from the works of modern writers, Chaminade, Godard, Grieg, Liadoff, McDowell, Moszkowski, Scharwenka, Sinding, etc., etc.

Candidates for graduation in Piano are required to finish the course of study in Theory, Harmony, Counterpoint and History of Music, and to play in at least two recitals during the year.

---

## THE VIOLIN.

The most difficult instruments to play are those of the viol tribe. This is due to the widely different functions required in their manipulation. No instrument needs more painstaking effort on the part of the instructor in developing a correct usage than the violin. The aim of this department is to direct the pupil in accordance with the most approved methods of celebrated teachers, employing at all times material suited to individual needs. Ensemble playing, a knowledge of the classics, and the endeavor to encourage an appreciation of the art in the highest sense, will be considered as important factors in the development of the pupil. The following course of instruction will be used:

### VIOLIN COURSE.

#### *Elementary.*

Technical exercises, scales, first to third position. Studies by Tours, Kayser, Sitt, etc. Easy pieces.

*Intermediate.*

Major and Minor scales in all positions. Studies and bowing exercises by Schradieck, Kreutzer, Douthett, Alard and Fiorillo. Sonatas, pieces and concertos by Hadyn, Mozart, Viotti, De Beriot and Rode. Ensemble and Orchestral Class (second violin.)

*Advanced.*

Studies by David, Spohr, Kreutzer, Rode, etc. Pieces and concertos by Spohr, Beethoven, Bruch, Mendelssohn, De Beriot, St. Saens, etc. Orchestral Class (first violin or viola.)

---

### *THE MANDOLIN.*

Methods and studies by Christofaro, Lacchi, Pietrapertosa, Abt and Lansing. Solos by Siegel, Tobani, with selections by the best writers for the instrument.

---

### *THE ORGAN.*

The Organ Department of the Pennsylvania College of Music is designed to give the student a thorough knowledge of all that pertains to a mastery of the organ for church or for concert purposes. Special attention is given to prepare the student for church services, including voluntaries, hymns, anthems, accompaniments, etc.

Good facilities for organ practice are afforded in the use of two organs, a two manual instrument in the Recital hall; also a three manual instrument in Mrs. Porter's studio, for advanced pupils. Graduating exercises are given upon the superb new organ in Ford Memorial Chapel, of Allegheny College—a large three manual instrument with tubular pneumatic action.

Pupils entering the regular course should have fin-



ished the preparatory piano course. The more advanced pupils may be on the piano, the more rapidly they progress in organ work. Pupils graduating upon the piano should take at least one or two years upon the organ, thus fitting themselves for a broader field of usefulness. There is always a demand for good organists and a piano teacher often has to depend upon a church position while building up a class in piano instruction. The most famous pianists in the world have also been organists—Mozart, Mendelssohn, Liszt, Dr. Wm. Mason, Albert Parsons, of New York City, and many others.

Graduates are required to finish the course of study in Harmony, Counterpoint and Composition, Theory and History of Music.

Pupils will take part in recitals at Recital hall, also upon the large organ in Mrs. Porter's studio.

---

### *OUTLINE OF ORGAN COURSE.*

#### *First Year.*

Manual Touch, Study of Pedal Playing, Elementary Registration, Easy Trios, Hymns, Easy Voluntaries, The Organ, Stainer's, Dunham's and Porter's Pedal Studies, Buck's Pedal Phrasing Exercises.

#### *Second Year.*

Buck's Pedal Phrasing Exercises, continued; Frederick Archer's "The Organ;" Rink's Best Organ School, Parts III and IV; Advanced Registration, Offertories, Marches and other medium organ music.

#### *Third Year.*

Rink's Best Organ School, Parts V and VI; Overtures, Sonatas, Transcriptions, etc.

#### *Fourth Year.*

Preludes, Fugues, Sonatas, Toccas and Advanced Concert pieces by Mendelssohn, Guilmant, Bach, Du-boise, and other eminent composers.

### **ORCHESTRA.**

The orchestral class (conducted by Mr. Eber C. Hamilton) offers the experience and routine necessary to become an efficient orchestral player. All pupils in the advanced grades of stringed and other orchestral instruments are required to attend this class, which is also open, on payment of a nominal fee, to students outside the Pennsylvania College of Music.

The rehearsals are held weekly throughout the year. Symphonies, Concertos, and Overtures by the classic masters are studied, together with shorter works of modern writers, and performed in public. Students thus acquire the routine so indispensable to the experienced orchestral player.





# Department of Music.

*FACULTY, 1906-07.*

## *TEACHER OF VOICE.*

*Harry Waithe*      For fourteen years Mr. Manville, the  
*Manville.*      Musical Director of the Pennsylvania  
College of Music, has been a central  
figure in the development of music  
in Western Pennsylvania. He comes to this work rich  
in brilliant natural endowments, reinforced by a remark-  
ably ample professional equipment. His voice is a sym-  
pathetic tenor, remarkable for its purity and perfect  
certainty of intonation.

One of our eastern critics, in speaking of him, says:  
"Too much cannot be said in praise of Mr. Manville  
as a voice builder." There is nothing sensational in  
his work. To the real student he gives a sure founda-  
tion which is of inestimable value for an artistic career.  
He spends upon each pupil the best of a mind full of  
experience and judgment and a heart full of sympathy.  
Of unlimited patience himself, he seems to impart to his  
pupils much of that patience which should be an ele-  
ment of the artist's temperament.

For a number of years Mr. Manville was a pupil of  
James Sauvage, who is acknowledged by our most con-  
servative critics to be America's foremost oratorio  
coach. Among Mr. Sauvage's artist pupils are such  
prominent singers as Mme. Charlotte Maconda, Dr.  
Carl E. Dufft, Mme. L. C. Ford, Clara Louise Carey,  
Evan Williams, John Young Miles, and others.

Mr. Manville, under Mr. Sauvage's care, has per-  
fected a thorough system of tone form and placing,  
which has brought him remarkable success both as

singer and teacher. A course of work in operatic lines, song study, etc., was also taken by Mr. Manville under George W. Sweet, Edwin J. Myer, C. B. Hawley and others.

Mr. Manville's experience and insight into all that pertains to the vocal art places him in the front rank of vocal instructors.

During his work as a teacher of voice Mr. Manville has given instruction to over eleven hundred pupils, a large number of whom now occupy important musical positions.

---

### TEACHERS OF PIANO.

<i>Frank Lefevre</i>	Mr. Reed, who will teach Piano,
<i>Reed.</i>	Harmony, Theory, Counterpoint
	and the History of Music, began
	his musical studies with Fraulein

Sophia Fernow at Ithaca, New York.

For some time before his graduation he taught Piano and Harmony in the Ithaca (N. Y.) Conservatory of Music. Remaining there three years after graduation, he left to accept a scholarship at the Cincinnati College of Music and pursue his studies with Signor Albino Gorno, the eminent head of the Piano department.

He has also pursued a course in Harmony, Counterpoint and Composition under Dr. Percy Goetschius of the Institute of Musical Art, New York City.

He was elected a Fellow of the American College of Musicians in June, 1902, by examination, with credit for his experience, literary work and compositions.

His work as a soloist shows deep artistic understanding.

His compositions include, besides a number of secular songs, several of the Psalms and a sacred dramatic solo for soprano and orchestra.

In his teaching he is very explicit, demanding thorough technical drill and theoretical understanding as the only basis for artistic finish.

By the Director of the Ithaca, New York, Conservatory of Music, Mr. Reed is considered the most brilliant and scholarly musician who has graduated from that institution. He taught in the Ithaca Conservatory for three years after graduation and has, since his post graduate work at the Cincinnati College of Music, been Director of the musical department in a western State Normal School.

On the theoretical side Mr. Reed is one of the ablest teachers ever connected with the Pennsylvania College of Music and has a high reputation also as an artistic performer on the piano and organ.

*Mary Thorpe*  
*Graham.* Miss Graham, teacher of piano, was born in Meadville, Pa. She is a graduate of the Meadville High School and was a student in Allegheny College. She studied with Minnie E. Hyde, of Denver, Col., Edwin E. Holt, Franklin, Pa., and Madame Julie Rive-King. Miss Graham is a graduate of the Pennsylvania College of Music, having studied with Miss Edsall, pupil of Raif, Berlin. She enjoys the distinction of being the first post-graduate of the College. She has been very successful in her chosen profession, inspiring her pupils with her enthusiasm and earnestness. She has taught in the Pennsylvania College of Music eight years and her many pupils testify to her careful training. Miss Graham is also popular in concert work, both as soloist and accompanist, and has had valuable experience as choir director. She is at present the director of the large chorus choir of the First Presbyterian Church of Meadville.

*Edwin E. Holt.* Mr. Holt is one of the most widely known and successful teachers of the Piano in Western Pennsylvania. He has studied with A. R. Parsons, Wm. Mason, Carl Faelten, Dence, Louis Maas and others in piano. He has a Teacher's Certificate from the Metropolitan College of Music of New York, obtained by examination by Wm. Mason and A. R. Parsons, passing successfully the examination given for Piano graduation from that College. He studied Theory, Harmony and Counterpoint with Dr. H. R. Palmer, A. R. Parsons, J. C. D. Parker, Geo. Chadwick and others.

*Edward Britton Manville.* Mr. Manville commenced the study of music at a very early age with Prof. Stanley Knight, one of the leading teachers in Connecticut. He afterwards took a four-years course on the piano, at Yale University under the instruction of Prof. S. S. Sanford, who for years was the companion and pupil of Rubinstein; under Dr. Horatio W. Parker in Harmony, Counterpoint and Free Composition, and under Prof. H. B. Jepson on the Organ. Making rapid progress he then took a course in Musical Analysis, Choir Training and Organ at the Guilman Organ School, New York City, under William C. Carl and A. G. Goodrich.

Mr. Manville has been the organist and choir director of several prominent Connecticut churches and is now acting in the same capacity at the First Baptist Church, Franklin, Pa., which is noted throughout the state for its excellent music.

*Ida Eschelman.* Miss Eschelman, formerly of Selma, Alabama, is a musician of broad culture and an experienced teacher. She is a graduate of Dallas Academy and of the Pennsylvania College of Music, having studied with

Helen Edsall (Powell) and Mary Thorpe Graham. She has taught in the city of Meadville for eight years, three of those in the Pennsylvania College of Music. Miss Eschelman has a very large class and has phenomenal success in her work. She has the highest recommendations from her instructors and pupils.

---

#### TEACHER OF PIPE ORGAN.

*Flavia Davis*      Mrs. Porter, one of the leading musicians of our city, will continue as  
*Porter.*              teacher of the pipe organ.

Mrs. Porter began her musical studies when six years of age with Mrs. J. W. Smith, of Meadville. Later she studied piano and advanced harmony with Albert Ross Parsons, A. C. M., of New York City, theory and harmony with Dr. H. R. Palmer of New York, organ with Miss Kate S. Chittenden of the Metropolitan College of Music of New York City, (pupil of Fred Archer); also with Chas. A. Clarke of Boston, pupil of Whiting.

Mrs. Porter for a number of years was organist and director of the First Baptist Church choir of Franklin, one of the finest organizations of its kind in Pennsylvania, and those who have had the pleasure of hearing her in that capacity do not hesitate to pronounce her one of the best organists of the state. She has devoted a great deal of her time to teaching, and her many pupils who are holding good church positions in this city and other cities testify to her ability as an instructor upon the king of instruments.



### TEACHER OF VIOLIN.

*Eber C. Hamilton.* At nine years of age Mr. Hamilton began the study of piano with George M. Morley and of the pipe organ two years later with James W. Hill, both of Boston. At the age of twelve he accepted a position as organist of an Episcopal church in a New Hampshire town which he held for five years. He studied violin with a local teacher, succeeding him as director for two years of the opera house orchestra in the city of Dover, N. H. When seventeen years old Mr. Hamilton began a four-years' course of study at the New England Conservatory of Music, under the following teachers: Violin, Emil Mohr; Organ and Harmony, George E. Whiting; Theory, Louis C. Elson; Musical History, Percy Goetschius.

Mr. Hamilton was a member of the New England Conservatory orchestra (60 pieces) for three years and of the Philharmonic orchestra for one year. He was teacher in the violin normal class of that institution for one season. He came to Franklin from Boston in 1898, being offered the position as organist and choir-master in the First Presbyterian church which has one of the largest organs in Western Pennsylvania. He has large classes in violin, piano and organ in Franklin.



## Department of Art.

### TEACHER OF CHINA PAINTING.

*Iona Woodcock.* Miss Woodcock is a pupil of Mrs. L. Vance Phillips, Mr. F. B. Aulich, Mr. Bischoff and Mr. Marshall Fry. Miss

Woodcock's art classes offer every facility for those wishing to study china or tapestry painting. The very latest practical methods are thoroughly taught. Classes daily and instruction by the term, or private lessons, in all branches of china painting, including Miniature and Figures.

Specimens of Miss Woodcock's work are on exhibition in the Art Studio of the College.

### TEACHER OF DRAWING AND PAINTING IN WATER COLORS AND OIL.

*Edith Jeannette Roddy.* Miss Roddy will continue her courses in water color and oil painting, drawing in pen and ink, pencil and charcoal from the cast, pyrography (burnt wood) and leather work. Miss Roddy holds a diploma from the Museum of Fine Arts, Boston, Mass., having studied drawing from cast and composition under Philip Hale; drawing from life under Frank W. Benson; courses in theoretical and applied perspective and wash drawing under Anson K. Cross; anatomy with Dr. Edward Emerson; painting under Edmund C. Tarbell; water colors at the Eric Pape School of Art.

A life-class, to work from costume model, will be held each week, which may be entered by any who desire to do so for practice without instruction.

An out-of-door sketch class will be held as long as the weather will permit. A children's class in drawing and painting will be held on Saturday of each week.

## The Theoretical Branches

---

Contact with and study of much Music under the guidance of a thoroughly masterful musician, together with close and careful analysis based upon a *thorough theoretical training* is the only reliable foundation for a broad and substantial musical life.

The outline below presents a progressive and complete course of study for the special student of composition. The general music student may omit Course III altogether and the exercises in Courses IV and V, confining himself in the latter to the study of the text and analysis of the numerous references.

### *The Goetschius System of Harmony, Counterpoint and Musical Form and Composition*

#### *I. "Exercises in Melody Writing"—*

A thorough apprehension of the conditions of correct melody and command of its natural laws pave the way to the full and easy reception of other phases of discipline in music. This work is most efficient as a collateral study to Course II.

#### *II. "The Theory and Practice of Tone Relations"—*

A complete course of harmony adapted to the needs of the general student and preparing him for intelligent analysis in Courses IV and V, or for the more thorough and exhaustive treatment of the same material in Course III.



### III. "*The Material Used in Musical Composition*"—

An elaborate discipline in Advanced Harmonic Science.

### IV. "*The Harmophonic Forms of Musical Composition*"—

Employment of the above fundamental knowledge in the construction of musical designs, supplemented by a most thorough analysis of numerous carefully selected illustrations from musical literature.

### V. "*Applied Counterpoint*"—

- a. Specific details of contrapuntal discipline.
- b. Modes of imitation.
- c. Application of the contrapuntal method to the composition of the Invention forms. Natural double counterpoint (in the octave) Chorale Figuration. The Fugue—other varieties of double counterpoint. The Canon.

Before commencing Harmony (Course II) students are expected to have completely mastered all the elements of Notation, to be reasonably expert in piano playing and in reading at sight. If this is not the case they are urged to devote the necessary time to the acquisition of this indispensable knowledge. For such training Course I in Melody Writing is highly desirable for Vocal and Violin students.

Candidates for graduation are required to complete Courses I and II, and to have mastered the Theory of Musical Forms by careful analysis (in class) of the examples presented in Courses IV and V.

A series of weekly lectures will be given throughout the year, dealing with the evolution of the literature of music during the Christian Era, the object being to

acquaint the student with the most important events in the progress of music as a fine art and to stimulate a desire for broad musical development. The work will be supplemented with biographical essays by members of the class and with discussions upon various relative subjects such as ancient and oriental music systems, Greek scales, sources of European music, development of form and musical instruments, etc. This course is required of all candidates for graduation.



# General Information

---

## REGISTRATION.

All pupils are required to register with the Office Secretary before receiving instruction, and no member of the Faculty is permitted to give instruction until the pupil has presented the *Certificate of Registration*. Such certificate shall state the department in which lessons are to be taken and the number of lessons for which the pupil registers. From this there will be no deviation. *No pupils will be registered for less than a term of ten weeks, one lesson a week.*

## PAYMENT OF TUITION.

All tuition is payable in advance for the current term. The terms are for ten weeks: one, two or more lessons per week.

## ORGAN PRACTICE.

The institution has an excellent organ which can be rented for practice at the rate of \$1 per week per term, for one hour's daily practice.

## PIANOS FOR PRACTICE.

Several pianos are available for practice, for which the charge is \$6 per term for one hour's daily practice. Applications for use will be granted in the order in which they are filed. Pianos can be rented at reasonable rates from the music stores of the city.

### *DIPLOMAS AND CERTIFICATES.*

Diplomas are granted to all students who complete the course of study required in any department for graduation. Certificates will be granted for special work or for partial courses completed, at the option of the Faculty, with the approval of the Board of Trustees.

### *POST GRADUATE COURSE.*

The institution is well equipped to give post graduate work in all departments, and recommends such work to all who would take the highest rank either as teachers or artists. Many students have availed themselves of the opportunities afforded by the College and have taken a full year's work after graduation, and invariably with satisfactory results.

### *MUSIC.*

All music used by the students is furnished by the College at a reduction from regular rates.

### *LOCATION.*

No city in this country is more advantageously situated, as an educational center, than Meadville. It is the home of several other educational institutions, such as Allegheny College (founded in 1815), the Meadville Theological School (Unitarian), and the Meadville Commercial College. It is on the main line of the Erie railway and has an outlet to the lines of the Pennsylvania Co., and of the Bessemer & Lake Erie railway by the Meadville & Linesville railroad (the Conneaut Lake route). By either of these routes Buffalo, Cleveland and Pittsburg may be reached in four or five hours, Erie in three hours, Cincinnati in twelve hours, and New York City in fifteen hours. This arrangement gives an easy and expeditious access to the

city from the above and all intermediate points. The population of Meadville is over 12,000; it is an old and well established city, having cultured society and many educating influences. The city has modern improvements, such as gas and incandescent electric lights for buildings, and arc electric lights on the streets, natural gas for fuel, paved streets, a first-class electric car service, and an abundant supply of pure water. An efficient board of health looks after the sanitary condition of the community. In healthfulness and attractiveness Meadville is not excelled by any of the smaller inland cities of the United States.

#### *COST OF BOARD.*

Board for women students may be obtained in Hulings Hall, of Allegheny College, if there are vacant rooms after the regular college students are provided for. Rooms in Hulings Hall, one person, cost from \$45 to \$90 per year; two persons in a room, one-half these prices. Table board in Hulings Hall is \$105 per year of 38 weeks. For rooms in Hulings Hall address, President of Allegheny College, Meadville, Pa. Board in private houses may be obtained for from \$4.50 to \$6 per week, board and room. Rooms for self-boarding may be obtained at moderate cost.



# Terms of Tuition.

---

The college year is divided into four terms of ten weeks each. The following are the Rates of Tuition with different teachers for private lessons of thirty minutes each:

## VOCAL DEPARTMENT.

### MR. MANVILLE.

Ten lessons, one lesson per week, 30 minutes each, Franklin department.....	\$20.00
Ten lessons, one lesson per week, 30 minutes each, at the College.....	15.00
Twenty private lessons, two lessons per week, 30 minutes each, at the College.....	30.00

## PIANO DEPARTMENT.

### MR. FRANK L. REED. AND MISS GRAHAM.

#### Preparatory Grade.

Ten lessons, one lesson per week, 30 minutes each.....	\$10.00
Twenty lessons, two lessons per week, 30 minutes each.....	20.00

#### Intermediate Grade.

Ten lessons, one lesson per week, 30 minutes each.....	\$12.50
Twenty lessons, two lessons per week, 30 minutes each.....	25.00

#### Advanced Grade.

Ten lessons, one lesson per week, 30 minutes each.....	\$15.00
Twenty lessons, two lessons per week, 30 minutes each.....	30.00

### MR. HOLT AND MR. E. B. MANVILLE.

#### Primary Grade.

Ten lessons, one lesson per week, 40 minutes each.....	\$ 7.50
Twenty lessons, two lessons per week, 30 minutes each.....	10.00

#### Intermediate Grade.

Ten lessons, one lesson per week, 40 minutes each.....	\$10.00
Twenty lessons, two lessons per week, 30 minutes each.....	15.00



*Advanced Grade.*

Ten lessons, one lesson per week, 40 minutes each.....	\$12.50
Twenty lessons, two lessons per week, 30 minutes each.....	20.00

*MISS ESCHELMAN.*

*Preparatory Grade.*

Ten lessons, one lesson per week, 30 minutes each.....	\$ 5.00
Twenty lessons, two lessons per week, 30 minutes each. ....	10.00

*Intermediate Grade.*

Ten lessons, one lesson per week, 30 minutes each.....	\$ 7.50
Twenty lessons, two lessons per week, 30 minutes each.....	15.00

*VIOLIN DEPARTMENT.*

*MR. HAMILTON.*

*Preparatory and Intermediate Grades.*

Ten lessons, one lesson per week, 30 minutes each.....	\$10.00
Twenty lessons, two lessons per week, 30 minutes each.....	20.00

*Advanced Grade.*

Ten lessons, one lesson per week, 30 minutes each.....	\$12.50
Twenty lessons, two lessons per week, 30 minutes each.....	25.00

*MANDOLIN DEPARTMENT.*

*All Grades.*

Ten lessons, one lesson per week, 30 minutes each.....	\$ 9.00
Twenty lessons, two lessons per week, 30 minutes each.....	18.00

*THEORETICAL DEPARTMENT.*

*MR. FRANK L. REED AND MR. EDWIN E. HOLT.*

Harmony, private lessons, term of ten lessons.....	\$10.00
Harmony, private lessons, term of twenty lessons.....	20.00
Harmony, class lessons, class of four, term of ten lessons, each person per term.....	4.00
Harmony, class lessons, class of four, term of twenty lessons, each person per term .....	8.00
Counterpoint, private lessons, term of ten lessons.....	10.00
Counterpoint, private lessons, term of twenty lessons.....	20.00
Counterpoint, class of three, ten lessons, each person per term.....	5.00
Counterpoint, class of three, twenty lessons, each person per term...	10.00
Theory of Music, ten class lessons, each person per term .....	5.00
History of Music, ten class lessons, each person per term.....	5.00
Ensemble classes, class of four, each person per term.....	5.00
Analysis, in class, per term.....	5.00

## *PIPE ORGAN DEPARTMENT—ALL GRADES.*

*FLAVIA DAVIS PORTER*

Ten lessons, one lesson per week.....	\$10.00 to \$12.50
Twenty lessons, two lessons per week.....	20.00 to 25.00
Rent of Pipe Organ, one hour per day, per term of ten weeks.....	10.00
Rent of Pipe Organ, two hours per day, per term of ten weeks.....	20.00

## *VIOLINCELLO, FLUTE, CORNET, ETC.*

Ten lessons, one lesson per week.....	\$10.00
Twenty lessons, two lessons per week.....	20.00

## *SIGHT SINGING AND CHORUS CLASSES.*

Sight Singing, class lessons, per term of ten one-hour lessons, each person.....	5.00
Chorus Classes, each person, per year.....	1.50
Children's Chorus Class, each child.....	1.00

## *ART DEPARTMENT.*

China Painting, twenty lessons, two lessons per week.....	\$15.00
Painting in Water Colors, Oil, Drawing in Pen and Ink, Pencil and Charcoal from cast, still life and life, Pyrography, ten lessons, one lesson per week, three hours each.....	7.50
Single lesson.....	.85
Figure Painting, ten lessons, one lesson per week without instruction (2½ hours each). .....	3.50
Figure Painting, ten lessons, one lesson per week.....	8.00





## Recitals and Concerts.

---

No better evidence can be given of the character and quality of the work done by a college of music than is furnished by its recitals and concerts. Attention is called to the programmes given on the following pages selected from among those given by the pupils and faculty of the Institution during the past year.

Several eminent musicians and artists have given concerts under the auspices of the College during the past year.

Mr. Rubin Goldmark gave in Recital Hall Wagner's "Meistersinger" and the Ring Dramas of the same author.

Mme. Lillian Nordica, the world-famous soprano, gave a concert under the auspices of the College and under the management of the Secretary on May 4. She was assisted by the popular Italian pianist, Angelo Patricolo.

A song recital by Madame McConnell, of Chicago, assisted by the Allegheny College Glee Club, which is directed by Mr. Manville, the Musical Director of the College of Music, was given June 20.

A concert course of the very highest grade is planned for the coming year. It is expected Mr. Rubin Goldmark will give his recital on Parsifal as one number of the course. Other artists of high reputation are being considered and the course promises to be of exceptional merit.

## STUDENT'S CONCERT.

---

*By Pupils of Mary Thorpe Graham, Piano; Mathilde  
Johnson Knudson, Piano, and Harry  
Waithe Manville, Voice.*

---

*College Concert Hall, Monday Evening,  
November 20, 1905.*

---

- Schneider's Band ..... Mason  
Male Chorus.
- Etude de Style ..... Ravina  
Miss Helen Hotson.
- Der Wanderer ..... Schubert  
Miss Edna Stolzenbach.
- a Glee ..... Macy  
b The Sweetest Story Ever Told ..... Stults Shattuck  
Male Chorus.
- Etude ..... Seeling  
Miss Lorena Palm.
- a For This ..... DeKoven  
b I've Something Sweet to Tell You.....Eaton Fanning  
Miss Blanche Culbertson.
- Ballade in A flat ..... Chopin  
Miss Charlotte Marhoffer.
- The Golden Pathway ..... Gray  
(Organ and Piano accompaniment.)  
Miss Edna Stolzenbach.
- Fantasie Impromptu, Op. 66.....Chopin  
Miss Daisy Gartner.
- Good Night ..... Buck  
Male Chorus.

Flavia Davis Porter, Clara Lord,  
Accompanists.

## STUDENT'S RECITAL.

---

*By Pupils of Harry Waithe Manville, Voice, and Edwin E.  
Holt, Piano.*

---

*Mr. Manville's Studio, Hotel Alsace, Franklin, Pa.,  
Thursday Evening, November 23, 1905.*

---

Voice—"The Night Has a Thousand Eyes".....Kidd  
Warren Holt.

Voice—"When Dorcas Passes By".....Bartlett  
Miss May Barrett.

Piano—"Scotch Poem" ..... McDowell  
Joel Coffin.

Voice—(a) "Time and Tide" ..... Rodney  
(b) "They Kissed, I Saw Them Do It".....Hawley  
Gordon Proudfoot.

Piano—"Valse Noble" ..... Schytte  
Miss E. Robertson.

Voice—"Every Rose Must Have Its Thorn" (from "Wang")  
..... Morse  
Mrs. Farrell.

Voice—"Nymphs and Fairies" ..... Bemberg  
Mrs. Olcott.

Voice—"Leave Me Not".....Denza  
Harry Simpson.

Piano—"A la bien Aimee".....Schuett  
Miss Bessie Campbell.

Voice—"Le Parlate L'amor" ("Faust").....Gounod  
Miss Belle Capwell.

Voice—"By the Fountain" ..... Adams  
Miss Isabelle McSteen.

Miss Clara Jackson Parish, Accompanist.

## STUDENT'S RECITAL.

*By Pupils of Edwin E. Holt, Piano, and Harry Waithe  
Manville, Voice.*

*Mr. Manville's Studio, Hotel Alsace, Franklin, Pa.,  
Thursday, November 30, 1905.*

- Piano—Valse in A.....Moszkowski  
Mr. Hasek.
- Voice—"Bird and the Rose".....Horrocks  
Miss Gertrude Shoup.
- Piano—"Episode" ..... Geissler  
Miss Hukill.
- Voice—"Voi che Sapete" (Figaro).....Mozart  
Miss Alma Roess.
- Piano—(a) "To a Wild Rose".....McDowell  
(b) "Improviso" ..... Martucci  
Miss Osborne.
- Voice—"La Serenata" ..... Tosti  
Miss Grace Stover.
- Piano—"Staccato Caprice" ..... Vogrich  
Miss McKenzie.
- Voice—(a) "The Virgin's Lullaby" (The Coming of the  
King) ..... Dudley Buck  
(b) "Noon and Night" ..... Hawley  
Mrs. C. J. S. Miller.
- Piano—"Concert Valse" ..... Gallico  
Miss Hodgson.
- Voice—(a) "Vanity Fair" ..... Clutsam  
(b) "Songs My Mother Taught Me".....Dvorak  
Miss Edith Sheasley.
- Piano—"Caprice Espagnol" ..... Moszkowski  
Miss Bell.
- Voice—(a) "Weber's Jahn" ..... Carl Bohm  
(b) "Madcap Marquis" ..... Norton  
Miss Ida Mallory.
- Trio—"Ave Maria" ..... Owen  
Miss Barrett, Miss Hanna, Mr. Simpson.

## STUDENT'S CONCERT.

---

By Pupils of Bertha Spaulding Shreck and Harry Waithe  
 Manville, Voice, and Ida Eschelman, Mary Thorpe  
 Graham, Mathilde Johnson Knudson, Piano,  
 and James Browne Martin, Violin.

---

College Concert Hall, Monday,  
 January 22, 1906.

---

Valse Brilliant .....	Moszkowski
Frances Walker.	
Valse Gracieuse .....	Smith
Esther Lyon.	
Violin—Minuet .....	Demuth
Elma White.	
"When the Birds Go North Again".....	Whitney Coombs
Flora Gelbach.	
Silbersterne—Mazurka .....	Bohm
Belle Limber.	
Impromptu .....	Schubert
Clara Kohler.	
(a) "When All Is Still".....	Croowe
(b) "The Night Has a Thousand Eyes.....	Kidd
Mr. Russell.	
Second Mazurka .....	Godard
Laura Jones.	
Rondo Capricia .....	Mendelssohn
Ada Deutsch.	
Violin—Waltz. From Gounod's Faust.....	Arr. by Wichtl
Master Virgil Gilles.	
Valse Caprice .....	Carrerio
Mary McLaughlin.	
"The Nightingale" .....	Batten
Emily Yelvington.	
Valse Styrienne .....	Wollenhaupt
Ida May Bernauer.	
Miss Clara Lord, Accompanist.	

## STUDENT'S CONCERT.

---

*By Pupils of Mathilde Johnson Knudson and Ida Eschelmann, Piano; Flavia Davis Porter, Organ, and Harry Waithe Manville, Voice.*

---

*College Concert Hall, Monday Evening,  
January 29, 1906.*

---

- Organ Fantasia ..... Stainer  
Ann Henratta.
- Valse de Concert ..... Wieniawski  
Eloise Gerow.
- The Song of Hybrias the Creator.....Elliott  
M. Darwin Geer.
- Capriccio Brilliant ..... Mendelssohn  
Clara Lord.
- My Ain Folk (Old Scotch) ..... Lemon  
Nora MacKinney.
- Bubbling Spring ..... Rive-King  
Mildred Derfus.
- (a) In Love's Delight ..... Liszt  
(b) It Must be Wonderful Withal ..... Liszt  
Helen Marian DeArment.
- Organ Andante, Pastorale.....Richmond Carl  
Anna Henrietta.
- (a) Mother's Lover ..... Lynes  
(b) Melody ..... Lynes  
M. Darwin Geer.
- Caprice Espagnol ..... Moszkowski  
Daisy Gartner.
- From Flower to Flower (2 Parts).....Kælling  
Helen DeArment, Rosalie Bork.  
Miss Clara Lord, Accompanist.

## STUDENT'S RECITAL.

By Pupils of Edwin E. Holt, Piano, and Harry Waithe  
Manville, Voice.

Mr. Manville's Studio, Hotel Alsace, Franklin, Pa.,  
February 13, 1906.

Meditation .....	Morrison
	Miss Jessie Rossman.
"The Trumpeter" .....	Dix
	Mr. Floyd Coffin.
"Katy Did" .....	Cochran
	Gertrude Boyd.
"Light of Mine Eyes" .....	Woodford-Finden
	Miss Flora Flower.
"Posthorn" .....	Gurlitt
	Josephine Miller.
(a) "Thinking" .....	White
(b) "Serenade" .....	Neidlinger
	Miss Jessie Baker.
"In a Bower" (2 parts) .....	Pike
	Miss Stover, Mr. Manville.
"Visions" .....	Ziegler
	Mary Rew.
(a) "The Cellarer's Toast" (Maid Marion) .....	DeKoven
(b) "Yama San" (Oriental Serenade) .....	Biermann
	Mr. Eppley.
"Les Willis" .....	Chaminade
	Minnie Fleischmann.
(a) "The Cheerful Sunbeam" .....	Hastings
(b) "My Sweet Wild Rose" .....	Trotter
	Miss Myra Plummer.
"En Route" .....	Godard
	Lillian Karns.
"All Through the Night" .....	Old Welsh
	Frances Forbes.
"Scherzo Valse" .....	Moszkowski
	Stella Osborn.

Mrs. Clara Jackson Parish, Accompanist.



## STUDENT'S RECITAL.

---

By Pupils of Mary Thorpe Graham, Mathilde Johnson  
Knudson, Ida Eschelman, Piano; James Brown  
Martin, Violin; Harry Waithe Manville, Voice.

---

Mr. Manville's Studio, Pennsylvania College of Music,  
February 17, 1906.

---

Gypsy Dance .....	Hunt
Bessie Miles.	
Melody (Violin) .....	Klassert
Master Frederick Trace.	
Serenade .....	Raymond Wells
Miss Marshall.	
Polonaise .....	Chopin
Elsie Stockdale.	
The Fishers' Lullaby .....	Gerald-Lane
Miss McDonnough.	
La Fountain .....	Bohm
Margaret Hanaway.	
Oh, Sweet, Thou Little Knowest .....	Goleridge-Taylor
Florence Moore.	
Dance on the Lawn .....	Bohm
Eleanor Derfus.	
Le Printemps D'Armour .....	Gottschalk
Lenore MacKinney.	
Slumber Song (Violin) .....	Koehler
Master Louis Beyers.	
Valse Lullaby .....	Van Gael
Adelaide Singley.	
Out on the Deep .....	Lohr
Mr. Bowers.	
(a) Star of Hope .....	Goerdeler
(b) Mazurka .....	Ascher
Ethel Adams.	
Valse .....	Birret
Bessie Jones.	



## STUDENT'S CONCERT.

*By Pupils of Mary Thorpe Graham, Mathilde Johnson Knudson, Ida Eschelman, Florence E. Hewit, Piano; James Brown Martin, Violin; Harry Waithe Manville, Voice; Alice Huntington Spalding, Elocution.*

*College Concert Hall, Monday Evening,  
February 19, 1906.*

Polonaise .....	Chopin
Elsie Stockdale.	
La Fountain .....	Bohm
Helen Moon.	
Violin—Air with Variation .....	Dancla
Elma White.	
(a) Polonaise .....	Paderewski
(b) Poupee Valsante .....	Poldini
Robert Raymond Lippitt.	
Sunset .....	Dudley Buck
Ann Henratta.	
Le Printemps D'Amour .....	Gottschalk
Lenore MacKinney.	
Reading .....	
Mary McLaughlin.	
April .....	Tschaikowsky
Regina Roos.	
Fantasie .....	Luebert
Edith Thompson.	
Violin—Cavatina .....	Neil
Master Virgil Gillis.	
Sweetheart, Sigh No More .....	Lynes
Emily Yelvington.	
Fleur de Salon .....	Mayer
Jean Thomas.	
(a) Abends .....	Franz
(b) I Love You Truly .....	Carrie Jacobs-Bond
(c) Sweetheart .....	Lynes
Ann Henratta.	
Tannhauser—Overture (two pianos) .....	Wagner
Ida Eschelman, Robert Lippitt, Charlotte Marhoffer, Mary Thorpe Graham.	
Miss Clara Lord, Accompanist.	

## CHILDREN'S RECITAL.

---

*By Pupils of Bertha Spaulding Schreck, Voice; Mathilda  
Johnson Knudson, Ida Eschelman, Piano.*

---

*College Concert Hall, Saturday Afternoon,  
March 10, 1906.*

---

Little Blue Pigeon .....	Senour Children's Chorus.
Shepherd Boy .....	Wilson Eleanor Derfus.
Swing Song .....	Lohr Girls' Chorus.
Doll's Dream .....	Oester Grace Schroeder.
Soldiers of the King .....	Solman Children's Chorus.
Confession .....	Gillet Annabelle Budd.
Fairy Song .....	Muir Children's Chorus.
Farfaletta .....	Marks Eugenia Thomas.
Fancy March .....	 Children's Chorus.

## STUDENT'S CONCERT.

---

*By Pupils of Mary Thorpe Graham, Ida Eschelman, Piano;  
Flavia Davis Porter, Organ; Harry Waithe Manville,  
Voice; James Brown Martin, Violin.*

---

*College Concert Hall, Monday Evening,  
March 12, 1906.*

---

Organ—Grand Chorus .....	Dubois
Mr. Forest P. Weaver.	
Second Valse .....	Godard
Claire Rogers.	
Clang of the Forge .....	Rodney
Mr. Bowers.	
Valse Caprice .....	Hofmann
Olive Oakes.	
Violin—(a) Intrada .....	Bohm
(b) Gavotte .....	Bohm
Margaret Beebe.	
Rhapsody No. 2 .....	Liszt
Charlotte Marhoffer.	
Organ—Barcarole .....	Hoffmann-Shelley
Mr. Forest P. Weaver.	
To-Morrow .....	Wakefield-Smith
Florence Lick.	
The Little Standard Bearer .....	Bendel
Gladys Grove.	
Allmacht'ge Jungfrau .....	Tannhauser
Organ and Piano Accompaniment .....	Wagner
Ethel Slocum.	
Intermezzo-Ballet .....	Goldner
Douglas Dunbar.	
Flavia Davis Porter, Clara Lord, Accompanists.	

## STUDENT'S CONCERT.

---

By Pupils of Mary Thorpe Graham, Mathilde Johnson  
Knudson, Ida Eschelman, Piano; James Brown  
Martin, Violin; Flavia Davis Porter, Organ;  
Harry Waithe Manville, Voice.

---

College Concert Hall, Monday Evening,  
April 23, 1906.

---

- Piano—Mazurka ..... Ascher  
Ethel Adams.
- Voice—"The Song You Sang That Night".....Baltzell  
Elizabeth Shaw McDonnough.
- Piano—Farfaletta ..... Marks  
Helen Hanaway.
- Violin—Le Souvenir ..... Dancla  
Margaret Beebe.
- Voice—Bass song from The Rose of the Alhambra.....Hosmer  
Mr. Charles W. Ferry.
- Piano—Rhapsodie, No. 6 ..... Liszt  
Ada Deutsch.
- Voice—Inaviganti (Terzettino for soprano, tenor and bass)  
..... Kandegger  
Miss Yelvington, Mr. Russell, Mr. Bowers.
- Piano—The Market Maid ..... Bohm  
Marie Bender.
- Organ—Nocturne ..... Drifhill  
Ann Henratta.
- Piano—Polka de Concert, in G flat ..... Bartlett  
Hattie E. Thompson.
- Voice—(a) In the Chimney Corner ..... Cowen  
(b) Oh! That We Two Were Maying..Ethelbert Nevin  
Rosalie Bork.
- Piano—Polka de la Reine ..... Raff  
Ida May Bernauer.
- Mary Thorpe Graham, Accompanist.

## STUDENT'S CONCERT.

---

*By Pupils of James Brown Martin, Violin; Mary Thorpe  
Graham, Ida Eschelman, Mathilde Johnson Knudson,  
Piano; Harry Waithe Manville, Voice.*

---

*College Concert Hall, Monday Evening,  
May 14, 1906.*

---

- By the Mountain Spring ..... Bohm  
Elma White.
- Ballade Op. 47 in A Flat..... Chopin  
Hazel Kebort.
- Voice—Mediation ..... Morrison  
Florence Marie Martin.
- Violin and Piano—Evening Song ..... Schill  
Margaret Hanaway, Louis Beyer.
- Concerto, F Minor ..... Weber  
Daisy Gartner.
- Voice—"Seaward" (2 parts) .....Schnecker  
Florence Lick, Maxwell Lick.
- "Morning Zephyrs" ..... Nieman-Jensen  
Laura Jones.
- Violin—Hungarian Dance ..... Brahms  
Virgil Gilles.
- Rhapsody No. 12 ..... Liszt  
Robert Raymond Lippitt.
- Concerto, B Flat Major ..... Beethoven  
Clara Lord.
- Voice—(a) "Little Boy Blue" ..... Joyce  
(b) "Noon and Night" ..... Hawley  
Mr. M. Darwin Geer.
- La Truite ..... Schubert-Heller  
Edith Thompson.
- Egmont (two pianos) ..... Beethoven  
Hattie Thompson, Ida May Bernauer, Hazel  
Kebort, Miss Graham.
- Mary Thorpe Graham, Accompanist.

## COMPLIMENTARY RECITAL.

---

*By Pupils of Edwin E. Holt, Piano; Harry Waithe  
Manville, Voice; Assisted by J. Johns, Tenor.*

---

*First Baptist Church, Franklin, Tuesday  
Evening, May 15, 1906.*

---

- Bridal Chorus (from Rose Maiden) ..... Cowen  
Choral Club.
- Piano—"Staccato Capriccio" ..... Vogrich  
Miss Blanche McKenzie.
- "The Song of Hydras" ..... Elliott  
Mr. M. Darwin Geer.
- "Abschied der Vogel" (2 parts) ..... Eugene Hildach  
Grace Stover, Clara Jackson Parish.
- "Beloved, It Is Morn" ..... Aylward  
Mr. Elliott Harvey, Jr.
- (a) "Chi M'arresta Cavatina" (Medea 1851).....Mercadante  
(b) "Shadows" ..... Carrie Jacobs-Bond  
Clara Jackson Parish.
- Piano—"Sixth Rhapsodie" ..... Liszt  
Miss Elizabeth Hodgson.
- (a) "Little Boy Blue" ..... Joyce  
(b) "Noon and Night" ..... Hawley  
Mr. M. Darwin Geer.
- Duet—"So Thou Lifest Thy Divine Petition" (from the  
Crucifixion) ..... Stainer  
Mr. Geer and Mr. Manville.
- Piano—"Valse Noble" ..... Schytte  
Miss Elizabeth Robertson.
- "So war'es denn erreicht" ..... F. von Flotow  
Miss Grace Stover.
- Piano—"Spinning Song" ..... Wagner-Liszt  
Miss Kathleen Graham.
- Babylon ..... Stephen Adams  
Mr. M. Darwin Geer.
- Va. Pensiero (from Nabuco) ..... Verdi  
Choral Club.



## STUDENT'S CONCERT.

---

By *Pupils of James Brown Martin, Violin; Mary Thorpe  
Graham, Mathilde Johnson Knudson, Ida Eschel-  
man, Piano; Flavia Davis Porter, Organ;  
Harry Waithe Manville, Voice.*

---

*College Concert Hall, Saturday Afternoon,  
May 26, 1906.*

---

Piano—(a) Sweet Violet .....	Smallwood
(b) Song of the Mill Wheel .....	Cloy
Emma Baugh.	
Piano—Mazurka .....	Bohm
Nina Phillips.	
Voice—Roses After Rain .....	Liza Lehmann
Elizabeth Shaw McDonnough.	
Piano—Air de Ballet .....	Moszkowski
Frances Walker.	
Violin—Little Song .....	Schill
Juanita Wicks.	
Vocal—(a) God Keep You, Dearest.....	Bartlett
(b) A Love Letter .....	Lowitz
Marie Martin.	
Piano—Maytime .....	Lange
Grace Miller.	
Pipe Organ—Sketch .....	Physick
Forest Weaver.	
Vocal—In the Nest .....	Roma
Mr. I. R. Bowers.	
Piano—Valse, D Flat Major .....	Schulhaft
Ina Trusler.	
Piano—Bathers' Refrain .....	Wachs
Lucille Lippitt.	
Violin—Mazurka .....	Dancla
Harold Mayer.	
Piano—Confession .....	Gillet
Annabelle Budd.	
Piano—Loin du Bal .....	Gillet
Helen Moon.	
Vocal—Good-night, Beloved, Good-night.....	Oliver
R. R. Russell.	
Piano—Little Fairy March .....	Streabog
Francis Trace.	
Piano—Faith .....	Luebert
Emilie McMillin.	

## STUDENT'S CONCERT.

By Pupils of Mary Thorpe Graham, Mathilde Johnson  
Knudson, Ida Eschelman, Piano; Harry  
Waithe Manville, Voice.

College Concert Hall, Friday Evening,  
June 1, 1906.

- Piano—Spring Dawn ..... Mason  
Esther Lyon.
- Piano—Concert Valse ..... Nieman  
Lenore MacKinney.
- Vocal—Beloved, It Is Morn..... Aylward  
Grace M. Stover.
- Piano—Faith ..... Luebert  
Emilie McMillin.
- Piano—Polonaise ..... Tschaikowsky-Liszt  
Elsie Stockdale.
- Vocal—(a) The Message ..... Caverly  
(b) On the Shore ..... Neidlinger  
Clara Jackson Parish.
- Piano—Marche Militaire ..... Schubert-Tausig  
Florence Moore.
- Vocal—Dost Thou Know That Sweet Land..... Thomas  
Emily S. Yelvington.
- Piano—Ballade, G Minor ..... Chopin  
Alice MacDowell.
- Vocal—A Song of Thanksgiving..... Allitsen  
Grace M. Stover.
- Piano—Valse Etude ..... Raff  
Charlotte Marhoffer.
- Vocal—The Hills O' Skye ..... Victor Harris  
Clara Jackson Parish.
- Mary Thorpe Graham, Accompanist.

## *STUDENT'S CONCERT.*

*By Pupils of James Brown Martin, Violin; Mary Thorpe  
Graham, Ida Eschelman, Mathilde Johnson Knudson,  
Piano; Harry Waithe Manville, Voice.*

*Friday Evening, June 8, 1906.*

- Piano—Wood Nymphs (duet) ..... Rathbun  
John and Harry Pierson.
- Piano—Mazurka ..... Goldner  
Freda Ott.
- Voice—My Faith (duet) ..... Bassford  
Esther Humeston and Ann Henratta.
- Piano—Mazurka Op. 24, No. 2.....Leschetizky  
Mildred Deraus.
- Voice—My Heart at Thy Sweet Voice (Samson et Delila)  
..... Saint Saens  
Florence Lick.
- Piano—Perpetual Motion ..... Weber  
Laurena Palm.
- Voice—But the Lord Is Mindful of His Own.....  
..... Mendelssohn (St. Paul)  
Ann Henratta.
- Piano—Mazurka ..... Bohm  
Nina Phillips.
- Violin—Chanson Polonaise ..... Wieniawski  
Margaret Beebe.
- Voice—Que Fais tu blanche tourterelle (From Romeo et  
Juliett) ..... Gounod  
Ida Mallory.
- Piano—Mazurka Op. 21 ..... Gottschalk  
Helen Hotson.
- Piano—Fantasie ..... Luebert  
Clara Kohler.
- Voice—Because of Thee ..... Berthold Tours  
Esther Humeston.
- Violin—Waltz from "Faust" ..... Gounod  
Elma White.
- Piano—(a) Prelude in C sharp Minor.....Rachmaninoff  
(b) Spinning Song ..... Mendelssohn  
Robert Raymond Lippitt.
- Voice—Who Is Sylvia? ..... Schubert  
Ann Henratta.
- Piano—Valse, A la bien Aimee ..... Schuett  
Frances Walker.
- May Thorpe Graham, Accompanist.

## COMMENCEMENT CONCERT.

*By Pupils of Mary Thorpe Graham, Mathilde Johnson  
Knudson, Edwin E. Holt, Piano; Harry  
Waithe Manville, Voice.*

*Academy of Music, Monday Evening,  
June 11, 1906.*

- Voice—Sull, "Aria," Duetto. (From *Le Nozze di Figaro*) ..... Mozart  
    Esther Humeston, Emily Velvington.  
Piano—Scherzo, op. 31, B Flat Minor ..... Chopin  
    Ida Eschelman, Meadville, Pa.  
    Pupil of Miss Graham.  
Piano—Polonaise ..... Tschaiakowsky-Liszt  
    Elsie Stockdale, Porter, Pa.  
    Pupil of Mrs. Knudson.  
Voice—Chi M'arresta, Cavatina (*Medea* 1851).....Mercadante  
    "Songs My Mother Taught Me".....Dvorak  
    Clara Jackson Parish, Post Graduate, Franklin, Pa.  
    Pupil of Mr. Manville.  
Piano—Sixth Rhapsodie "Hongroise" ..... Liszt  
    Elizabeth Hodgson, Franklin, Pa.  
    Pupil of Mr. Holt.  
Voice—Ernani Involami (*Ernani* 1844) ..... Verdi  
    Esther Humeston, Erie, Pa.  
    Pupil of Mr. Manville.  
Piano—Fantasie ..... Luebert  
    Clara Kohler, Meadville, Pa.  
    Pupil of Mrs. Knudson.  
Voice—So war'es denn erreicht, (*Alessandro Stradella*)....  
    ..... F. von Flotow  
    Grace M. Stover, Pittsburg, Pa.  
    Pupil of Mr. Manville.  
Piano—Rhapsodie Hongroise No. 12 ..... Liszt  
    Robert Raymond Lippitt, Post Graduate, Meadville, Pa.  
    Pupil of Miss Graham.  
Voice—"My Ain Folk" (Old Scotch).....Laura G. Lemon  
    Clara Jackson Parish.  
Piano—"Polonaise," E Major ..... Liszt  
    Ada Deutsch, Meadville, Pa.  
    Pupil of Mrs. Knudson.  
Voice—"Because of Thee" ..... Berthold Tours  
    Esther Humeston.  
Piano—Spinning Song ..... Wagner-Liszt  
    Kathleen Graham, Franklin, Pa.  
    Pupil of Mr. Holt.  
Piano—Concerto, F Minor (two pianos) ..... Chopin  
    Clara Louise Lord, Post Graduate.  
    Pupil of Mrs. Knudson.  
    Mathilde Johnson Knudson.

## COMMENCEMENT CONCERT.

By Pupils of Mary Thorpe Graham, Mathilde Johnson  
Knudson, Edwin E. Holt, Piano; Harry  
Waithe Manville, Voice.

Academy of Music, Tuesday Evening,  
June 12, 1906.

Piano—Concert Valse ..... Niemann

Lenore MacKinney, Bradford, Pa.  
Pupil of Mrs. Knudson.

Piano—Ballade, op. 47, A Flat Major.....Chopin  
Hazel Kebort, Meadville, Pa.  
Pupil of Miss Graham.

Voice—"L'inamorata" ..... Gauss  
Grace M. Stover, Pittsburg, Pa.

Piano—Rhapsodie Hongroise No. 2.....Liszt  
Charlotte Marhoeffer, Meadville, Pa.  
Pupil of Miss Graham.

Voice—"L'insana Parola," Scena and Aria (Aida 1871)..Verdi  
Emily S. Yelvington, Binghamton, N. Y.  
Pupil of Mr. Manville.

Piano—"March Militaire" ..... Schubert-Taussig  
Florence Moore, Meadville, Pa.  
Pupil of Mrs. Knudson.

Voice—"He Was Despised and Rejected" (from the  
Messiah) ..... Handel  
"Because" ..... D'Hardelot  
"Shadows" ..... Carrie Jacobs-Bond  
Clara Jackson Parish, Franklin, Pa.

Piano—Staccato Caprice ..... Vogrich  
Blanche McKenzie, Franklin, Pa.  
Pupil of Mr. Holt.

Piano—Ballade, G Minor ..... Chopin  
Alice MacDowell, Meadville, Pa.  
Pupil of Mrs. Knudson.

Vocal—"Abschied der Vogel" (two parts).....Eugene Hildach  
Grace M. Stover, Clara Jackson Parish.

Piano—Concerto, Stueck, op 79.....Weber  
Daisy Gartner, Meadville, Pa.  
Pupil of Mrs. Knudson.

Mary Thorpe Graham, Accompanist.

Conferring of Diplomas.  
Dr. Theodore L. Flood, President Board of Trustees.

# Students

---

## PIANO.

Adams, Evangeline	Graham, Kathleen
Agnew, Marie	Hasek, Carl
Amberson, Margaret	Heasley, Clarion
Andrews, Pauline	Heasley, Gertrude
Barnes, Ethel	Heber, Azalienne
Barnes, Zella	Heid, Eva
Bell, Miss	Heydrick, Louise
Bell, Anna	Hillyer, Helen
Bell, Edward	Jackson, Golda
Beringer, Beulah	Johnston, Juva
Black, Helen	Jones, Mrs. J. T.
Black, Winifred	Karns, Ethel
Borland, Dorothy	Karns, Lilian
Bowers, Anna	Kaylor, Mabel
Boyd, Gertrude	Kelly, Marie
Boyles, Viola	Kingsley, Mabel
Brashear, Maud	King, Helen
Brecht, Rosa	Kiskadden, Emma
Brecht, Violet	Kuhns, Helen
Buchanan, Edna	Lowthian, Georgia
Campbell, Bessie	McCalmont, Elizabeth
Clark, Alice	McKenzie, Blanche
Clark, Estelle	McQuaid, Elizabeth
Coffin, Joel	Mallory, William
Cohen, Pauline	Megeath, Virginia
Corrin, James	Miller, Mrs. Charles A.
Crawford, Miss Marian	Miller, Helen
Daubenspeck, Ruth	Miller, Josephine
Davison, Fern	Mullins, Louise
Davison, Ruth	Mullins, Marjorie
DeArman, Bertha	Orcutt, Hazel
Dillan, Edith	Osborn, Stella
Doherty, Edith	Park, Samuel
Doherty, Ruth	Park, William
Eshelman, Helen	Radcliffe, Maud
Fleischmann, Minnie	Reeser, Dora
Floyd, Mildred	Rew, Etta
Gleason, August	Rew, Mary
Goettel, Mrs. J. E.	Robertson, Elizabeth



Robertson, Frencie  
 Rose, Edna  
 Ross, Elizabeth  
 Ross, Cora  
 Rossman, Marguerite  
 Rossman, Irene  
 Sampson, Rheta  
 Seanor, Alice  
 Shorts, Anna  
 Shaffer, Frances  
 Shoup, Grace  
 Simpson, Harry  
 Sibley, Jeannette  
 Smith, Elizabeth

Adams, Ethel  
 Affantranger, Edith  
 Adsit, Mabel  
 Apple, Rilma  
 Brock, Mary  
 Baugh, Emma  
 Butler, Bessie  
 Budd, Annabel  
 Baird, Ethel  
 Bates, Grace  
 Brown, Ruth  
 Bernauer, Ida May  
 Bender, Marie  
 Beebe, Margaret  
 Brawley, Jennie  
 Bailey, Effie  
 Balizet, Pauline  
 Bowman, Orlie  
 Byham, Mrs. Charles  
 Beebe, Robert  
 Becker, May  
 Baldwin, Ida  
 Byham, Myrtle  
 Brown, Dorothy  
 Burmeister, Lillian  
 Crawford, Lucy  
 Chapin, Laurena  
 Cutter, Mrs. Charles  
 Coffey, Gertrude

Smith, Marie  
 Taft, Dottierre  
 Thomas, Merriam  
 Thomas, Virginia  
 Walker, Bruce  
 Wallace, Mildred  
 Walter, Iland  
 Warnica, Alice  
 Waugh, Gertrude  
 Weaver, Alberta  
 Welch, Veronica  
 Widel, Mabel  
 Wilson, Kathleen  
 Wilson, Mildred  
 Young, Margaret

Corrigan, Julia  
 Coy, Blanche  
 Cooper, Rebecca  
 Derfus, Eleanor  
 Derfus, Mildred  
 Dunbar, Douglas  
 Downing, Florence  
 Deutsch, Ada  
 Domb, Edna  
 Echart, Gertrude  
 Edmonds, Cecil K.  
 Eiseman, Gertrude  
 Eschelmann, Ida  
 Ferguson, Carolyn  
 Fugate, Edith  
 Gillis, Fanny  
 Gerow, Eloise  
 Goodwin, Mrs. H. K.  
 Geere, Marvin D.  
 Gelbach, Flora  
 Grove, Gladys  
 Gartner, Daisy  
 Garver, Blanche  
 Griffith, Earl  
 Hotson, Helen  
 Haas, Florence  
 Hanaway, Helen  
 Hazen, Mrs. B. E.  
 Henderson, Edith

Hay, Christine  
Hotchkiss, Gertrude  
Hilton, John  
Hanaway, Margaret  
Jackson, Mrs. Charles  
Jones, Laura  
Johnson, Ada  
Johnson, Mary  
Kebort, Reta  
Kohler, Clara  
King, Bertha  
Kebort, Hazel  
Knox, Agnes  
Kane, Margaret  
Kelley, Robert  
Limber, Belle  
Lyon, Esther  
Lippitt, Lucile  
Lord, Clara  
Moore, Florence  
Marhoefer, Charlotte  
Moon, Helen  
Miles, Bessie  
Mason, Gerald  
Mulfinger, Carl  
McCarthy, Laura  
McDonough, Elizabeth  
Miller, Kenneth  
Miller, Clarence  
McMahon, Lytta  
McMullen, Emilie  
McDowell, Alice  
McLaughlin, Mary  
McDermott, Grace  
Nichols, Sibley  
Nelson, Claire  
Nagengast, Rose  
Oakes, Olive  
Ott, Freda  
Pierson, John  
Pierson, Harry  
Parks, Josephine  
Phillips, Mina  
Palm, Laurena

Peifer, Donna  
Roos, Ragina  
Reiter, Lillian  
Roger, Claire  
Robinson, Mrs. Fred  
Rundell, Lena  
Reynolds, Mattie  
Roberts, Loretta  
Schroeder, Grace  
Stockdale, Elsie  
Sherred, Mrs. Daisy  
Stevens, Gertrude  
Slocum, Ethel  
Stephens, Mabel  
Singley, Adelaide  
Southworth, Constant  
Schanck, Donna  
Sullivan, Margaret  
Southworth, William  
Stover, Grace  
Sherred, Lowell  
Skinner, Mrs.  
Stewart, Mrs.  
Smith, Rachel  
Smith, Agnes  
Trusler, Martha  
Thomas, Jean  
Taylor, Sarah  
Thompson, Edith  
Tordella, Uda  
Trace, Francis  
Thompson, Hattie E.  
White, Elma  
Wing, Floy  
Walther, Catherine  
Walker, Francis  
Williams, May  
Walters, Edith S.  
Walters, Lela  
Walthers, Reina  
Williams, Harriet  
Whitehill, Blanche  
Yates, Helen  
Yelvington, Emily  
Zone, Bessie

# *VOICE.*

Anderson, Mary  
 Ash, Ruth  
 Adams, Mrs. Harry  
 Brock, Mary  
 Bork, Rosalie  
 Bernauer, Ida Mae  
 Brock, Nettie  
 Borland, Anna  
 Barrett, May  
 Bouser, Mrs. J. S.  
 Baird, Olga  
 Beatty, Mabel  
 Bergin, J. M.  
 Baker, Jessie  
 Brady, Bessie  
 Beatty, Dr. R. B.  
 Colegrove, E. L.  
 Coffin, Joel  
 Coffin, Floyd  
 Capwell, Belle  
 Culbertson, Blanche  
 Colburne, Mrs. L. H.  
 Davenport, Lydia  
 Darrow, Ethel  
 De Arment, Helen  
 De Arment, Howard  
 De Lany, W. E.  
 Dodds, Marion  
 Dewey, Charles W.  
 Eppley, E. C.  
 Echart, Marion  
 Ewald, Mrs. John  
 Ferrell, Mrs. Tracy  
 Fowler, Catherine  
 Flower, Flora  
 Forbes, Francis  
 Ferry, William  
 Floyd, Fred  
 Gillis, Fanny  
 Geere, M. D.  
 Gelbach, Flora  
 Henderson, Edith  
 Humeston, Esther

Henrietta, Ann  
 Harvey, Elliott  
 Hotchkiss, Jean  
 Ingram, Homer  
 Jobson, Dr. J. B.  
 Kerr, Dorothy  
 Lick, Florence  
 Lick, Maxwell  
 Moore, Florence  
 Moore, Ethel  
 Mallory, Ida  
 Miller, Mrs. C. J. S.  
 Miller, Eva  
 Munhall, Helen  
 Martin, Marie  
 Marshall, Elsie  
 Mosier, Rodney  
 McDonough, Elizabeth  
 MacKinney, Lenore  
 McMahon, Adelaide  
 Mac Steen, Isabelle Mae  
 McDermott, Grace  
 McKay, Eleanor  
 Nelson, Claire  
 Olcott, Mrs. H. H.  
 Parish, Clara Jackson  
 Proudfoot, Gordon F.  
 Plummer, Myra  
 Russell, Raymond R.  
 Roess, Alma  
 Rossman, Jessie  
 Richards, Lucile  
 Rundell, Lena  
 Russell, Clinton D.  
 Slocum, Ethel  
 Shoup, Gertrude  
 Stolzenbach, Edna  
 Sibley, Edna  
 Stratton, Mrs. Frank  
 Simpson, Harry  
 Simpson, Helen L.  
 Sheasley, Edith  
 Schillings, Mrs.

Southerly, Ethel  
Southerly, Thirzah  
Smith, H. C.  
Smith, Eleanor  
Smith, Mrs. Charles  
Smith, Bertha E.  
Stockholm, Nellie  
Stockholm, Katharine

Theobold, Mrs. J. J.  
Taylor, Blanche  
Terry, Glen  
Williams, Forest  
Whiston, Sara  
Wadsworth, William  
Yates, Helen  
Yelvington, Emily

#### *ORGAN.*

Baker, Vinnie  
Bell, Anna  
Beach, Ida  
Carmichael, Catharine  
Deane, Mrs. Mary S.  
Edmonds, Cecil K.  
Frederick, Etta  
Grant, Mrs. Joseph  
Henrietta, Ann

Howard, Hetty  
Inman, Mrs.  
Jackson, Mrs. H.  
Jannon, Dorothy  
Knoblow, Ruby  
Nixon, Bessie  
O'Donnell, Mary  
Schultz, Anna  
Smith, Mrs. Clyde

Weaver, F. P.

#### *THEORETICAL BRANCHES.*

Gartner, Daisy  
Gates, Helen  
Humeston, Esther  
Henrietta, Ann  
Kebort, Hazel  
Lick, Florence  
Lord, Clara  
Miller, Eva

Marhoefer, Charlotte  
Moore, Ethel  
Moore, Florence  
Oakes, Olive  
Parks, Josephine  
Palm, Laurena  
Stockdale, Elsie  
Slocum, Ethel  
Thompson, Hattie

#### *ART DEPARTMENT.*

Affantranger, Edith  
Brawley, Jennie  
Boynton, Mrs. A. L.  
Boush, Mrs. A. L.  
Burns, Mrs. T. B.  
Bugbee, Mrs. L. H.  
Crawford, Lucy  
Cree, Marguerite

Cram, Mrs. Ella  
Calvin, Katherine  
Cook, Mrs. Mary  
Cook, Mrs. S. R.  
Coggsell, Mrs. C. C.  
Cowgil, Mrs. M. L.  
Davenport, Lydia  
Davenport, Marion

Gilman, Margaret	Prenatt, Grace
Hay, Christine	Rumney, Mrs. Thomas
Hartman, Margaret	Robinson, Adelaide
Hargrave, Mrs. Elizabeth	Ruppe, Mrs. H. E.
Heckman, Albert	Stenger, Bertha
Jackson, Mrs. Stewart	Scott, Florence
Kesel, Sophia	Smith, Agnes
Kelley, Mrs. Emma	Smith, Mrs. J. L.
Lowe, Margaret	Smith, Mrs. U. G.
Mayer, Mrs. A. J.	Trax, Edna
Penfield, Carmen	Thomas, Mrs. Lloyd
Penfield, Celia	Thorn, Florence
Warner, Mrs. Harry	

### **STRINGED INSTRUMENTS.**

Beyers, Louis	Martin, Marie
Gilles, Virgil	Mayer, Harold
Giesey, Earl M.	Trace, Frederick
Howard, Isabelle	White, Elma
Jones, Lewis	Wicks, Juanita
Kater, Frederica	Whitford, Drusie

### **MANDOLIN CLUB.**

*Under the Direction of Prof. James B. Martin.*

FIRST MANDOLIN.	SECOND MANDOLIN.
J. B. Martin	W. S. Laughlin
G. H. Lippitt	R. T. Scholton
C. H. Clark	N. D. Murray
	GUITARS.
C. A. Wilson	K. C. Douthitt
	B. H. De Long

### **MEN'S GLEE CLUB.**

*Under the Direction of Prof. Harry Waithe Manville.*

President	- - - - -	E. M. Giesey
Secretary	- - - - -	E. R. Gehr
Manager	- - - - -	Guy H. Lippitt
Assistant Manager	- - - - -	C. J. Coggan
Leader Glee Club	- - - - -	Maxwell J. Lick
Soloist	- - - - -	Charles W. Ferry
Pianist	- - - - -	Robert Ray Lippitt
Reader	- - - - -	W. E. Thomas

FIRST TENOR.

M. J. Lick  
F. A. Shaffer  
G. R. Clark  
E. R. Gehr  
O. H. Houser

FIRST BASS.

A. Perry  
R. J. Scholton  
C. O. Peters  
W. E. Thomas  
N. D. Murray  
W. B. Gardner

SECOND TENOR.

M. L. Tyrrell  
C. C. Robinson  
R. Siggins  
R. R. Russell  
L. W. Swanson

SECOND BASS.

W. S. Taft  
E. M. Giesey  
C. W. Ferry  
S. Hickernell  
T. Fornear  
R. M. Stuntz

*THE GIRL'S GLEE CLUB.*

*Under the Direction of Prof. Harry Waithe Manville.*

Manager	-	-	-	-	-	-	Amy Courtney
Accompanist	-	-	-	-	-	-	Sarah Taylor
Leader	-	-	-	-	-	-	Nulu Neale

FIRST SOPRANO.

Josette Beebe  
Effie Milliren  
Nulu Neale  
Mary O'Donnell  
Harriet Phillips

SECOND SOPRANO.

Mary Sanson  
Bess Rist  
Julia Heibel  
Ethel Mills  
Rena Burnham  
Olga Henry

FIRST ALTO.

Florence Phillips  
Frances Walker  
Ethel Canfield  
Mabel Deane

SECOND ALTO.

Iva Berkey  
Gertrude Dowler  
Vera Bash  
Laura Bethune

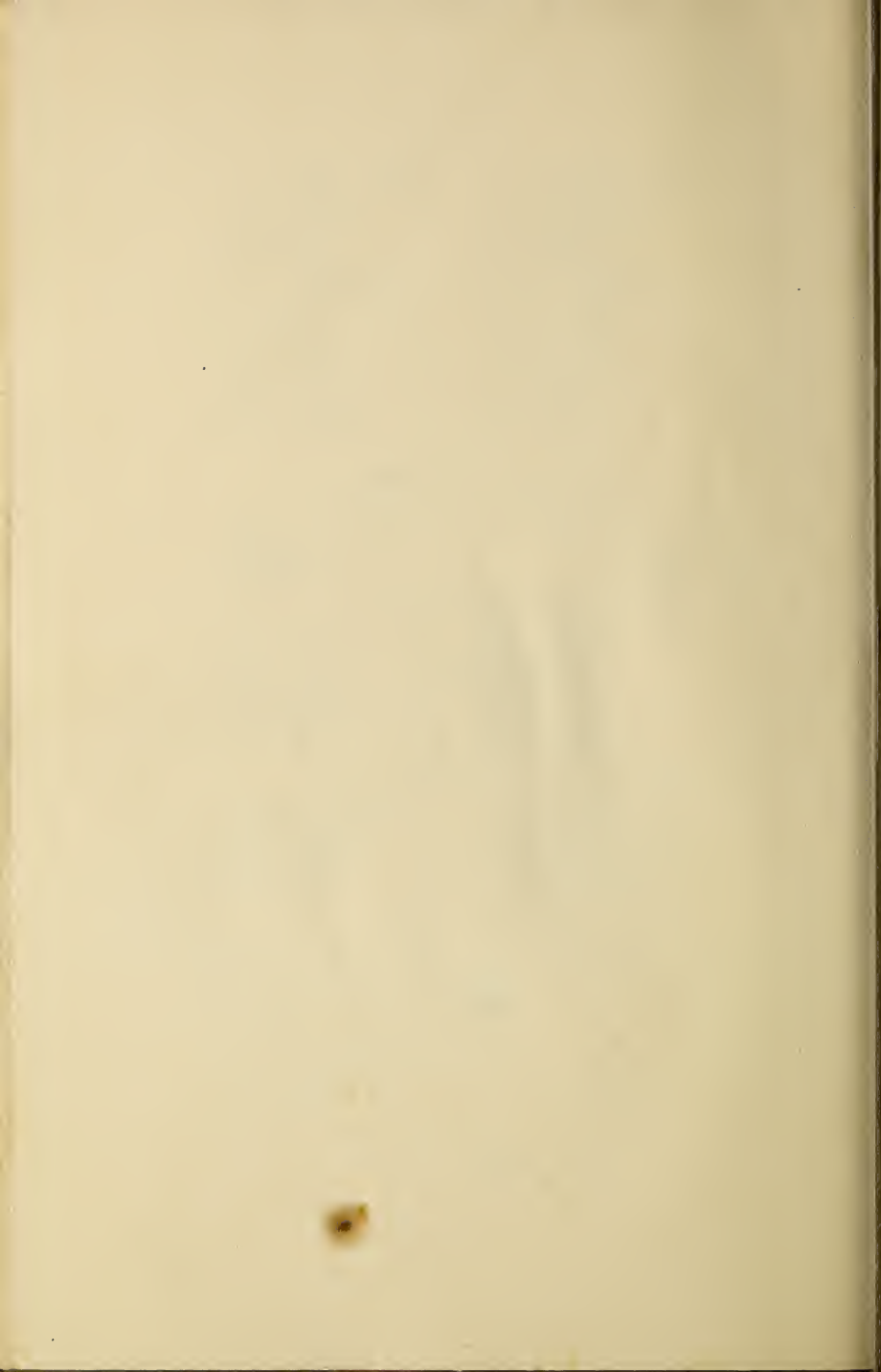


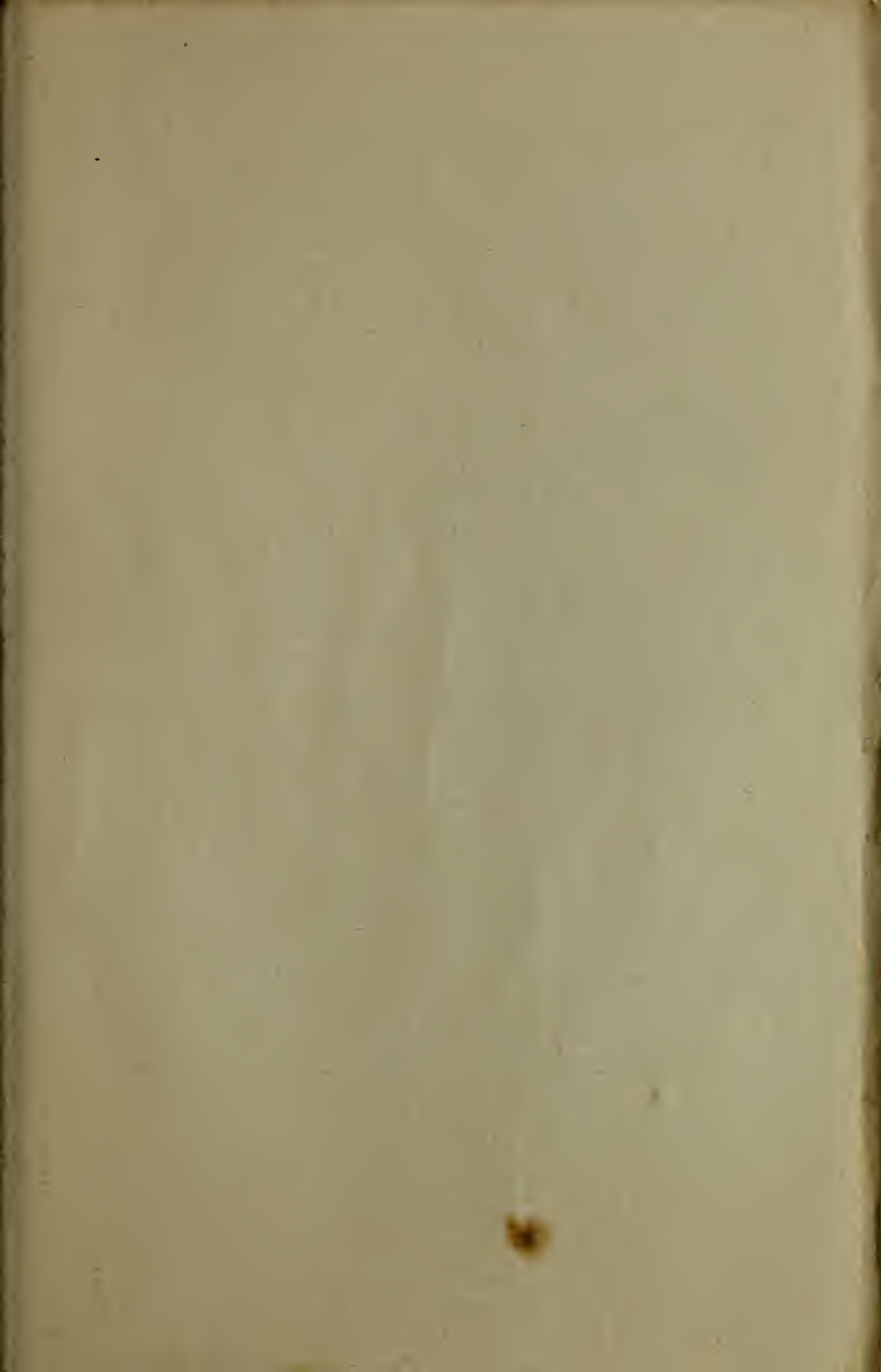


Press of

CRAWFORD  
JOURNAL  
PUB. CO.

Meadville, Pa.





465  
00  
365

J. S. Chase